


THE METROPOLITAN MUSEUM OF ART



3 0620 00393488 1



Digitized by the Internet Archive  
in 2017 with funding from  
The Metropolitan Museum of Art

# PUBLIC AUCTION SALE JAPANESE COLOR PRINTS

Including  
**FINE PROOFS IN COLLECTOR'S  
CONDITION**

of

HIROSHIGE'S "River at Oji"; "Kameyama Snow";  
"Kambara Snow"; "Mitsuke Ferry"; "Narahira at the  
Iris Pond"; "Maizaka" from the Upright Tokaido;  
KIYONAGA'S "Bath of the New Year"; Two Fine  
Figure Panels by TOYOKUNI; A Lovely Little  
HARUNOBU "Ise-Ya Teahouse"; Several Fine  
UTAMARO prints including Figures of Women; One  
of the Great KUNIYOSHI Triptychs, "The Ghosts of  
the Taira Warriors"; "The Cuckoo's Song" by  
KIYOMINE;

Two Chinese Prints  
Surimono, Triptychs, Diptychs  
Flower and Bird Prints

*To Be Sold*

Wednesday Evening, February 17, 1932, at 8 P. M.  
Exhibition from Tuesday, Feb. 16, 1932, 9:30—6 P. M.

*The sale to be conducted by*  
**WALTER S. SCOTT, Auctioneer**

**THE WALPOLE GALLERIES**  
(MRS. EDWARD TURNBULL)



*New address of the Galleries*  
*Second Floor, 13 West 48th Street*  
*Entrance: Door nearest Sixth Avenue*

Tel. Bryant 9-4140

# Conditions Of Sale

---

1. ALL BIDS TO BE BY LOT. Items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AFTER 9:30 O'CLOCK THE DAY FOLLOWING THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. *Deliveries on payment of bill will be made immediately after the sale, and all bills and goods will be ready at 9:30 o'clock on the day following the sale.*

5. TERMS CASH. If accounts are not paid at the close of the sale, or, in the case of absent buyers, when bills are rendered, the right is reserved to dispose of the goods without notice to the defaulting buyer and all costs of such resale will be charged to the defaulter. This condition is without prejudice to the rights of the owner to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer, the various lots offered are described with care and accuracy AND THEY WILL BE SOLD NOT SUBJECT TO RETURN.

7. Purchases if requested, will be forwarded at the buyer's risk and expense by a reputable concern, *but we are not packers or shippers* and will not be held responsible for the acts or charges of such carriers.

Priced copies of this catalogue at \$2.00 each after the sale.

THE WALPOLE GALLERIES  
MRS. EDWARD TURNBULL  
13 West 48th Street, New York, N. Y.

**Please note new address**

*Entrance: Street door nearest Sixth Ave., Galleries on Second Floor*

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

## JAPANESE COLOR PRINTS

### 1 THE STORY OF THE BOY AND THE BROKEN JAR.

Early two-color print in rose and green. On fine old soft paper.

### 2 YOUTH WITH FISHING ROD: Accompanied by a Lady.

Rich deep reds and green-blue, "Shunsen" pencilled on the back.

### 3 UNCUT DIPTYCH LANDSCAPE.

A blue bay, many promontories, temples, villages, etc.; all named in Japanese.

### 4 CROWDED FESTIVAL ON A PROMONTORY NEAR FUJI.

A hundred or so people, all in purple robes with characters—probably a group of children masquerading as the "Hundred Poets."

A Small Triptych: Unusual.

HOKUJU: 1819—1829

### 5 LANDSCAPE: TEMPLE ON THE SHORE.

Showing the huge Buddha on the lotus base at the entrance.

HIROSHIGE: 1818—1858

### 6 LANDSCAPE FROM THE "YEDO MEISHO".

High grounds of the Temple overlooking the city roofs. Good color, margins.

### 7 VILLAGE STREET FROM THE "YEDO MEISHO."

Crowd gathering round five fighting cocks. Good color, margins.

### 8 BLUE AND GREY LANDSCAPE.

Nippon Bridge and city in view of Fuji. Margins.

### 9 THE RIVER ROAD: MANY PEOPLE.

#### FUJI FROM NIPPON BRIDGE.

Twilight and dark printing of the trees. (2)

### 10 RIVER TAKI AT OJI. "Famous Places of Yedo."

Steep green banks are connected with sloping plank bridge set on piles. Rosy mist, picnickers, and happy bathers.

Collector's print, in beautiful color (have never before seen one as lovely) with margins which are necessary for the seals, etc.

This Hiroshige Series is very rare.

### 11 RYOGOKU BRIDGE. Bursting Rockets.

High crowded bridge above the crowded river, a circle of brilliant red balls. Title on a jagged red sign.

Very fine impression. Full margins. Beautiful color. From the collection from India.

**12 GREEN HILLS AND VILLAGE. "Kisokaido Series."**

A procession coming down the grey path cut in the side of the green hills; village above, blue mountains beyond and 3 men on the bridge of the stream in the foreground.

**Very fine impression and condition with margins.**

**13 VISITORS AT THE TEMPLE. Cherry Blossoms.**

Large blooming trees in the foreground with blue-roofed Temple rising beyond.

**14 CHERRY BLOSSOM PICNIC. "Famous Views of Yedo."**

A group on a yellow cloth under the young blossoms. No margins, but fine color.

**15 NIGHT SCENE: VIEW OF YEDO.**

**NIPPON BRIDGE: VIEW OF FUJI.**

**TWILIGHT AT THE TEMPLE IN THE PINES.**

Much use of black and deep blue. (3)

**16 KUSATSU STATION. From the First Tokaido.**

Coolies with huge green case, kago, etc., in front of the Inn.

**17 SHIMADA FORD: OI RIVER. "First Tokaido."**

Many people on the yellow sands crossing to the second stream beyond.

**Beautiful color. Margins.**



No. 18

**18 KAMEYAMA SNOW. Clear and Fine. Margins.**

Bleak snow covered hillside, wind blown pines, rosy line at horizon, and glimpse of a mounting Daimio and retinue wearily climbing.

(See Illustration)



No. 19

**19 KAMBARA SNOW. "Yoru no Yuki." 1834.**

From the First Tokaido Series, Station 16. Three men plodding over the softly curving snow heaps.

**Fine color and impression** with small margin.  
(See Illustration)

**20 THE WAITING FERRY BOAT: MITSUKE.**

Picturesquely called "Heaven Dragon River"—boats are landing passengers out of the mists. **Beautiful impression of a famous print**, showing the margin line.

**21 FUJIEDA RAIN. From the Marusei Tokaido.**

Hard shower on the horseman and coolies on the brown peninsula through the marsh. Sm. margins.

**Beautiful fresh impression**, and one of the rarest of the "rain prints."

**CHINESE COLOR PRINT**

**22 FROM THE "MUSTARD SEED GARDEN."**

A graceful spray of a Mandarin Chrysanthemum, curling vine, and pink trumpet blossom, the tendril shadows printed in soft green.

**Chinese prints are very rare.**

**23 CHINESE PRINT. Late Ming, about 1600.**

A large blue character with floral inlay admired by a group. Time browned. Square form. **Very rare.**

**HOKUSAI: 1779-1849**

**24 A WANDERING MAKE BELIEVE POETESS.**

Long flowing hair over her robes, barefooted, with a fan, she is followed by mocking children, and peasant women.

Two-color print from a book, but the registration is perfect and it is one of the best examples of Hokusai's genius.

**25 YATSUBASHI. "Famous Bridges" Series.**

Called the "Bridge of 8 Parts," as it winds and twists through the marshes of blossoming iris.



HOKUSAI—Continued

**26 FUJI FROM THE WOOD SAWYER'S BEAM.**

Fine composition; time-browned, but retains the good blue-green.

**27 VILLAGE STREET. Conjurer Amusing Children.**

Bridge, houses and Hokusai's always delightful groups of humanity.

**28 TWO-COLOR PRINTS OF FLOWERS.**

A rush basket of Peonies, iris, mandarin chrysanthemum, blue hibiscus. Morning glories, pinks and Lezpideza in pale blue and rose. (2 pieces).

**29 WATERFALL: BOOK PRINT.**

**A FALCON STRIKING AT ITS PREY, FUJI AS BACKGROUND.**

Good printing from Hokusai's most famous work "100 Views of Fuji." (2)

**30 TEA-WATERFALL.**

**FUJI: THE FIRST STEEP APPROACH.**

From Hokusai's "Hundred Views." (2)

**31 EARLY SPRING DAY BY THE RIVER.**

Willows just out, village street with Hokusai's inimitable drawing of the crowds.

**32 TRAVELLING COURTESAN PASSING AN INN.**

With maid and servant.

**33 TRAVELLERS AT A PEASANT COTTAGE.**

Fine early print.

**KIYONAGA: 1752-1814**

**34 THE FIRST BATH OF THE NEW YEAR.**

Ladies bathing house showing a group of six women. **From the French Collection.**

Kiyonaga's prints become increasingly rarer.

**KIYONOBU: 1694-1729**

**35 YOSHITSUNE AND BENKEI.**

Swimming their horses in the high waves. Two-color primitive (blue and rose).

**HANABUSA ITCHO: Primitive: 1651-1720**

**36 TRAVELLING CONJUROR. Black and White.**

Delighting the children.

---

**37 MASANOBU. Two key block prints in black and white.**

The Visit; The Wedding. Double page. (2)

**38 MASANOBU. Youth Visiting the Yoshiwara.**

A famous print, but late.



**TOYOHARU: 1764-1794**

**39 CHERRY BLOSSOMS AT SHINAGAWA.**

Rare landscape by this artist, ranked high by Fenollosa. **Full untrimmed margins.**

From a collection recently received from India.

**40 CROWDED FESTIVAL STREET.**

A little time-worn but an interesting example of the teacher of Toyokuni.

**TOYOKUNI: 1788-1815**

**41 CHUSHINGURA SERIES: THE DUEL SCENE.**

Time darkened, but quite scarce.

**UTAMARO: 1800-1835**

**42 THREE HORSES. Key-block Print.**

Oblong broadsheet; three startled horses, one kicking high.

**Fine bold composition**, and very rare example of Utamaro's genius.

**43 TWO DOUBLE PAGE BOOK PRINTS IN BLACK AND WHITE.**

A girl wearing a coronet formed of three candles walks by a stream;  
**Girl on a balcony waves to her lover. (2)**

---

**TWELVE SURIMONO**

**44 SURIMONO DIPTYCH BY KUNISADA: RARE.**

Samurai and a soldier under cherries—the blossoms in gauffrage. Much silver printing and delicate color. Night sky.

**45 SURIMONO BY GAKUTEI.**

A kneeling girl with a black lacquer box; details in bronze and bronzy-gold.

**A fine example in fine condition.**

**46 SURIMONO BY GAKUTEI.**

Girl on the floor with broken arrows, explaining to a soldier.  
Fine gauffrage, good color and conditions.

**47 SURIMONO BY GAKUTEI.**

Lantern, fan, etc., on thick paper.

**48 HOKKEI SURIMONO.**

Kintoki, the red boy, with his cock and a Tengu.

**49 HOKUSAI SURIMONO.**

Brush holder and silken tablet.

**50 SURIMONO: THE BLACK HORSE. By Hokinea.**

**51 SURIMONO BY SORI.**

Mother, son and attendant.

## SURIMONO—Continued

### 52 SURIMONO. Fan, sword, helmet, etc.

Some detail in silver. "Tashikado" is pencilled on the mount.

### 53 SURIMONO: SUIT OF BODY ARMOR AND BANNER.

Beautiful color on thick old paper, oval red seal signature.

### 54 SURIMONO: UNSIGNED.

Children on a balcony, watching their blue parasols fallen into the Cherry tree. Two-color print in rose and blue. Beautiful color.

### 55 YEISHIN: LARGE SURIMONO.

The Bamboo (and much text on the sheet).

## SIX DIPTYCHS

### 56 DIPTYCH BY KUNISADA. Maids with Sticks.

Green ground, old cherry tree on a deep blue sky.

### 57 KUNIYOSHI DIPTYCH.

Two men seated on a yellow bench.

### 58 DIPTYCH BY KUNISADA.

Tall girls with sticks under Willow Cherry Boughs.

### 59 KUNISADA DIPTYCH: THE KIRI CREST.

Bold composition incorporating two men and bold black and white Kiri Crests.

### 60 THE FALCON SCREEN: DIPTYCH BY KUNISADA.

Warrior in deep black, receiving his sword from a lady. Behind is an arched screen with large falcon.

### 61 DIPTYCH BY KUNIYOSHI. Four Figures.

The ladies hold a looped thick red cord.

## EIGHT DECORATIVE TRIPTYCHS

### 62 KUNISADA (GOTOTEI) TRIPTYCH.

Group of twelve musicians, dancer, etc.

In the "No Dance," the great native dance of Japan. The dancer in dull purple and lavender, flanked by splendid seated figures in rich blue; behind them the musicians in lavender and yellow. Rare subject in fine color.

### 63 ONE OF KUNIYOSHI'S MOST FAMOUS TRIPTYCHS. THE GHOSTS OF THE TAIRA WARRIORS.

Rising off Dai-Motsu Bay. From the hollows of the great waves they meet Yoshitsune, Benkei and his red ship, driven before a storm of wind and rain.

### 64 EIGHT LOVELY GIRLS ON A BOAT. Triptych.

On the Sumida River, whose deep blue forms a charming background for these girls in their gay brocades, tied with soft, black or rose, etc., into butterfly obis. By Kuniyoshi.

Fine color and condition. One of the most pleasing of the Kuniyoshi color schemes.

**65 TRIPTYCH BY TOYOKUNI.**

Group of men, woman and child with cherry blossom rosy screen background.

**66 TRIPTYCH BY HOKUYEI. Snow Landscape.**

The snowy scene and waterfall as a background for a group of five figures.

**67 THE CHARIOT WHEELS. Kunisada.**

Ghostly warrior in a kago with huge black wheels, on an interesting formal pine tree "fans" and orange (oxidized) fence ground against dead black.

**68 TRIPTYCH BY KUNIMORI(?)**

Gentlemen entertained by Geisha. Tea house; night and lanterns; 16 girls all dressed alike, posing alike, very much as the modern chorus girl, around the square on which the men are seated.

**69 THE LADY OF THE GHOST FOXES. By Shunsen.**

Reflected from the Magic Mirror they swarm in silhouette of rose and grey across the background.

**FOUR KAKEMONO PRINTS**

**70 MOTHER AND BABY: BY YEISEN.**

Her toned blue robe is tied with soft black.

**71 YEISEN: GEISHA WITH SAKE CUP HOLDER.**

Rich subdued colors.

**72 THREE WOMEN POETS BY KUNISADA.**

Effecting grouping. Time-browned.

**73 KUNISADA KAKEMONO PRINT.**

A young Samurai with a round fan (see No. 74, etc.).

---

**GROUP OF TWELVE FAN PRINTS**

**Fine Condition and Color, Actually Made by the Print Artist for the Open Fans in Common Use, but These Never Trimmed and Used.**

**They Are Mainly from a Collection from India**

**74 FAN BY HIROSHIGE. The Artist at Work.**

The composition suggests that it is a portrait of Hiroshige himself, and his daughter (who mixes the colors). **A museum print. The detail making it invaluable for study.**

**75 FAN BY TOYOKUNI. Warrior in Rose Color.**

He is tearing down the yellow pillow of a balcony.  
See No. 73 for a youth with a similar fan.

**76 FAN BY YEIZAN. Large Head of a Girl.**

Yellow ground, beautiful color, but has been folded.

**77 FAN BY KUNIMARO. Rich deep red predominates.**

Girl enters a boat where her lover waits for her.

FAN PRINTS—Continued

**78 FAN BY SAJUTSU.**

A noble lady with a reel of silk; a youth coming to call.

**79 FAN BY BUNCHO. Ichikawa Yawozo as an Otokodate.**

Wearing rose color over striped blue.

**Fine condition with margins.**

**80 FAN BY BUNCHO. Sukiroku in Rose Color.**

A purple bandeau on his black hair.

**81 FAN BY SHUNSHO.**

Samurai with sword; his robes are soft yellow and green. Jar seal.

**82 BLUE FAN PRINT BY HIROSHIGE.**

The Beautiful Courtesan, O-No-No-Komachi, praying for rain, which has begun to fall as she stands by a lantern near the bay sheltered by a huge umbrella. **Printed in tones of blue.**

**Rare combination of a rain, fan and blue print by Hiroshige.**

**83 KUNISADA FAN PRINT. Large Head of a Girl.**

Shielding her face with a gauze fan (note the fine printing here); she looks at a toy moth in her right hand. **Background in fine blue tones.**

**84 FAN BY TOYOKUNI. Courtesan and Attendant.**

Evening Cherry Blossoms at Nakanochō. Note the lovely pink against the twilight grey, the large lantern, and gathering shadows.

**85 BLUE FAN BY YOSHIKUNI: 1800-1830.**

Four boys in the blue water, while an anxious little maid leans over the edge of the springboard.

**Fine condition and color.**

---

**YESUI: Fl. 1794**

**86 LARGE HEAD OF A COURTESAN.**

She carries a gauze fan through which is seen the white curve of her arm; the other hand is raised to adjust a soft yellow pin in the smooth black hair.

**YEISHI: 1782-1818**

**87 COURTESANS EN PROMENADE. With two Kamuro.**

Twilight is suggested by the black and lavender lantern, and the flattened silhouettes of the pink plum blossoms as these tall girls in pale rose, blue and green walk by.

**YEISEN LANDSCAPE**

**88 RARE YEISEN LANDSCAPE. From "8 Views of Yedo."**

In the foreground, a lateen sail swings out to carry along a loaded junk; other junks and sailboats in the bay, and beyond the mist of the city rises a Fuji softly green, with snowy top and banded in pearly mist.

**Collector's condition and color.** Note the grading of the blue as it fades in the distance. A triumph of printing.

**TOYOKUNI: 1688-1715**  
**HASHIRAYE OR PANEL: SNOW SCENE**

**89 ACTOR AS A WOMAN WITH A STRING OF BAGS OF GOLD.**

Robe smartly cut over pale sand colored flowered brocade; a red with fence heaped with snow, and old plum snow-covered form the background.

**Splendid color and condition.** This and the following form unusually good matching pieces.

**90 ACTOR AS A WOMAN.**

Standing near a low black balcony railing; willow tree above; her robes of beige over rose tied with brocaded black; grey and yellow ground.

Colors complement the preceding lot.

**KIYOMINE: 1786-1868**  
**The Last Master of the Torii School**

**91 THE CUCKOO'S SONG OF SPRING.**

A print of soft pastel tones; a tall Courtesan with flowing hair, her flowered brocades billowed about her bare feet stands by a Lotus-shape holder with a lighted taper. Above, the cuckoo's note causes her to raise her head to listen.

**HOKUSAI: 1779-1849**

**92 ROPE BRIDGE HIDA. From the "Bridge Series."**

Fine printing in tones of blue, green and pale yellow. Slight thinned spot, and corner a little worn, otherwise **unusually good.**

**HIROSHIGE PANEL**

**93 BIRD AND FLOWER PANEL BY HIROSHIGE.**

Blue bird darting down to rose-colored Japonicas. Nice color and good condition.

**KIYONAGA: 1752-1814**

**94 CHILDREN AT PLAY. Done About 1801.**

Lovely group including girls, a baby and two boys in rose, lavender, etc., in Kiyonaga's soft coloring.

**ASHIHIRO**

**95 THE BARRED GATE. Good Color.**

Tall girl in brown, tied with black at a barred gate.

**KUNIYOSHI: 1813-1861**

**96 THE DRESSING RACK AND LACQUER MIRROR.**

Three girls: the mirror reflects the lovely Kuniyoshi blue of the robe (one of the many on the rack).

**Beautiful color and condition.**

**97 THE WATCHER AT THE GATE.**

Samurai in splendid black over blue.

**98 DANCING GIRL IN PINK AND BLACK.**

Near a grey wall, covered with rosy blossoms.

KUNIYOSHI—Continued

**99 TŌKIWA AND HER BOYS IN THE SNOW STORM.**

The little Yoshitsune tries to shelter them from the snow with his mother's big hat.

**100 GIRL IN STRIPED BLUE WITH FOLDED UMBRELLA.**

Her clasped hands at her face. Seen at half length.

**101 THREE PRINTS BY KUNIYOSHI.**

Bowing servitors in blue and brown; Servant with blue towel; Man and woman, the latter with a fan. (3)

**102 TWO FIREFLY PRINTS BY KUNIYOSHI.**

Groups of two figures in fine color. (2)

**103 GIRL IN GREEN PLAYING WITH A PUPPY.**

HIROSHIGE II

**104 TRAVELLER LEAVING AN INN.**

Above a pink and green village on a river.

**105 THE SON OF THE HOUSE TAKES AN AIRING.**

Carrying a fish toy; mother, maids and servant with pretty pink and blue umbrellas.

KUNISADA

**106 FOUR PRINTS FROM THE SACRED SHELL SERIES.**

Benten descending, moonlight. Servant announcing a caller, etc. (4)

**107 THE WATCHFUL LADY.**

She wears blue, her head is covered and she slips out of the gate.

**108 GIRL IN BLUE WITH A LACQUER BOOK WAGON.**

Lovely color and good condition.

**109 RAIN PRINT BY KUNISADA.**

Lovers under an umbrella under a large pine; she wrings the water out of her soft black robe patterned in blue and white.

**110 THE FORCED DOOR.**

Girl in sweeping black patterned in stork medallions attempting to hold a great pink and black door.

**111 MAN IN BLACK SEEN AT HALF LENGTH.**

**112 TWO COURTESANS. Half Length.**

One with a pipe; very clear printing of the soft colors set with black.

**113 GIRL WITH A PUPPET AS A LITTLE MONKEY.**

A lovely stooping figure in blue and soft mulberry, dressing the little animal in yellow and blue.

**114 THE STAFF BEARER.**

In blue and brown with open fan of bright blue, staff, beads, etc.

KUNISADA—Continued

**115 THREE PRINTS BY KUNISADA. Good Use of Black.**

Lady with black lacquer dressing table; **Girl in black at lunch**, etc. (3)

**116 CHILDREN MAKING A HUGE SNOWBALL.**

Lady holding a robe; Lady seated on the steps. (3)

**117 THREE SINGLE FIGURE PRINTS OF LADIES.**

Lady with Masque of Okame. Lady with dipper; Crouching near a pine. (3)

**118 THE OPEN DOOR WITH LADY IN BLUE.**

Man with scythe, etc. (3).

**119 LADY WITH A DRAWN SWORD.**

Lady leaning on a black railing. Man in brown. (3)

**120 THREE GROUP PRINTS BY KUNISADA.**

Men at the Bridge; Ladies in blue, etc. (3)

**121 FOUR FIGURE PRINTS BY KUNISADA.**

Girl wiping her feet; Maid shaving the neck of her mistress; Travelling Girls, ones with a Hiroshige landscape background. (4)

**122 FOUR NIGHT SCENES BY TOYOKUNI KUNISADA.**

Three men in a boat. Girls with tea, etc. (3)

**TRIPTYCH BY TOYOKUNI KUNISADA**

**123 A COUNCIL OF WAR. A Crowded Throng.**

Splendid color and fine condition.

**KACHORO KUNISADA: 1785-1864**

**124 LADY SEATED ON A BAMBOO BENCH.**

Lose hair and black obi.

**125 TWO GIRLS IN A DANCE.**

In variegated robes under long swaying tassels.

**126 LADY LIFTING ROBES FROM A TALL BLUE BOX.**

She stands by a tall blue screen.

**127 LADY READING A BOOK BOUND IN PURPLE BROCADE.**

**128 TOKIWA IN THE STORM WITH HER CHILDREN.**

Night and snow.

**129 GIRL ON A LADDER NEAR THE WELL.**

Lovely colors of violet, blue, rose and green.

---

**130 THE BOYS FESTIVAL. Two Prints.**

Lady and little maid in pale blue robes. (3)



FIGURE PRINTS—Continued

**131 SIX SINGLE FIGURE PRINTS.**

Lady in black gauze at the Iris Pond    Lady in royal purple, Samurai under pendant cherries, etc. (6)

**132 SIX FIGURE PRINTS.**

Groups of two or three with Girls at the Iris Pond, in a boat, etc. (6)

**133 THREE PRINTS: EFFECT OF BLUE.**

Lady at a Lantern; Lovers; Girl with picture of Hotei. (3)

**134 THREE FIGURES SEEN AT HALF LENGTH.**

Girl with towel on her head; Man in blue; Man in green. (3)

**135 GIRL IN A LATTICED KAGO.**

Man descending at a stream.    Girl in flowing green. Lady and maid. (4)

**136 GIRL WITH A BABY ON HER BACK.**

Man at a lacquer case. Two men. (3)

**137 THREE PRINTS WITH GOOD USE OF BLACK.**

Man at a red balcony.    Girl with books looking over the river.    Man in black with a lady in black. (3)

**138 THREE FIGURES OF WOMEN.**

Tall girl in blue surrounded by miniature figures of men in a "fan dance." **By Kunisada.**    Girl in blue near the keyhole.    Girl at Chrysanthemum garden. (3)

**139 THREE FIGURE PRINTS.**

Man, half length, in black, with blue sword.    Lady playing the Samisen.    Two ladies at the Iris Pond. (3)

**140 FOUR SHEET PRINT: SCARCE.**

**Crowds of little boys with green bamboo staffs.**    Good condition.

**141 SAMURAI AND A LADY. Small Circular Print.**

"Picnic on the Balcony" (Kunisada); the Young Archer; Serving Tea. (4)

**142 HOKUSAI'S WATERFALL SERIES. Reprints.**

Full size and after the original colors. (6 pcs.).  
Six of the series (of 8).

**KUNISADA AND OTHERS**

**143 ARTIST PAINTING A PICTURE.**

Man watching flight of Wild Geese.    Girl playing the Koto (snowy background) and six outline prints (European) Classical, etc. (9 pcs.).

**144 BAIREI.**

Pair of Quail by a stream; wild pink sweet peas.

**145 BAIREI.**

Blackbirds in the air and on the shore; near hibiscus blossoms.

**HARUNOBU: 1755-1769**

**146 ISE-YA TEAHOUSE. Girls with Fireworks. Sq. Form.**

A courtesan standing on a balcony in good "beni," watches with her kneeling maid a strip of "Sparklers" on the river beneath, a bag of melons floating cooling in the stream.

**From the Rouart and Ficke collections.** Very fine, both condition and impression. Illustrated in the Ficke collection. No better example of the delicate grace of this famous "Botticelli of Japan" could be had than in the standing figure on the balcony.

**HIDEMARO: 1804-1817**

**147 A CATCH OF FISH IN A GRASS NET.**

**PIERCE KYLIN ON THE ROCKS (TEKISAI).**

Monochrome. Small sq. prints. (2)

**VIEWS FROM HIROSHIGE'S 60 PROVINCES**

**148 URAMI WATERFALL: NIKKO MOUNTAIN.**

The torrent leaps clear from the precipice, with a path behind the falling water, hence the name "Urami" (back view).

**149 FERRYING AT SHIMONOSEKI. Nagato Province.**

A small ferry with two ladies near a huge loaded junk.

**150 SATSUMA: THE SWORD ROCKS. From "60 Provinces."**

Good blue sea; clear printing, small margins.

**151 FISHING AT AWAJI. "The Coast of 5 Colors."**

Good original from the 60 Provinces. Some margins.

**152 THE RIVER AT KAWACHI. "60 Provinces."**

A swift curving flow between villages on the banks.

**153 THE TALL CRYPTOMERIA TREE.**

**SADO GOLD MINES. "100 Views of Various Provinces."**

Men with flares descending. (2)

**154 CONJUROR CHALLENGED TO MORTAL COMBAT.**

Sq. form, margins, very unusual print for Hiroshige.

**155 PINK TORII AT THE GREEN HILL.**

**PINE AND CHERRY. "Toto Sanju Rokuhei."**

Picnic over the bridge.

**156 TOWERING FUJI: MARSH AND PINES.**

Procession winding across the marsh. Good condition, margins.

**157 PRINT FROM "HUMOROUS ADVENTURES": NIGHT.**

Fireflies interrupt the Feast. One of a rare series, in good color, with margins.

**158 RAIN AND PINE. Half Block Series.**

A beautiful little rain print from the Tokaido Series.

**159 BRIDGE AT SANOKI.**

**THE PEAK OF DESPAIR. Half-block Series.**

Lovely little prints with margins. (2)

HIROSHIGE—Continued

**160 PRINT FROM THE UPRIGHT TOKAIDO. Margins.**

Village street, with horseman, an Inn, etc., overlooked by a huge green mountain.

**161 FESTIVAL BOAT: GAY RIVER SCENE.  
FESTIVAL BOAT LEAVING VIEW.**

From the "100 Views of Various Provinces." Good color, margins. (2)

**162 NARUTO RIVER NEAR THE RAPIDS.**

From the "100 Views of Various Provinces."

**163 FALLS ON THE RIVER AT OJI. "100 Views of Yedo."**

Rushing blue stream between green hills and cherry blossoms. Margins.

**164 THE IRIS BRIDGE WITH NARIHARA.**

Rare Panel by Hiroshige; the prince on the famous "8 bridges" at Yatsu.



No. 165

**165 FUJIGAWA SNOW. Soft and Lovely. Margins.**

From the Upright Tokaido. Snow falling from the dark cloud on village tall trees and curving hill beyond the clear blue of the icy lake.

(See Illustration)

**166 MAIZAKA. From the Upright Tokaido.**

A lovely sea view of clear blues; the green of Imakira, sailboats and young pines.

**167 FUJI FROM THE GULF OF SURUGA. "36 Views."**

The high breaking waves of blue and white foam, beyond which is Mt. Fuji, two boats and a sail in the bay.

---

**168 TWO UNSIGNED: ATTRIBUTED TO HOKUSAI.**

Circular color print, Samurai and 3 others grouped around possibly a sacrificial fire; small boy on a water Buffalo. (2)

**169 AN OLD MONKEY.  
FLIGHT OF WILD BIRDS.**

In tones of blue and blue-grey. (2)

**170 RACING WITH WIND AND RAIN. Square Form.**

Coolie with partly opened umbrella running past a blowing willow tree in the rain.

**171 CHERRY BOUGH AND RISING SUN.**

Fine condition and beautiful reds and greys. Square form.

**172 TEA AT WISTARIA GARDENS. SQUARE.  
THE BARREL WELL. "Quarter-block" print.**

Both noted for their fine color. (2)

**173 DANCER IN A POSE WITH FAN AND PIPE.**

Small square print washed with color.

**KIKUMARO OR TSUKIMARO: 1789-1829  
THE BEST PUPIL OF UTAMARO—"Binyon"**

**174 A COURTESAN OF MAJESTIC APPEARANCE.**

Dressed in rose-color in a pattern of pink flower-heads, over which fall three long ribbon bands, she turns to look at her kamuro, one of whom carries a puppet blowing a glass toy.

**Beautiful color and condition.** Should go in any collection of fine Utamaro prints. From India.

**GOTOTEI KUNISADA: 1807-1860**

**175 THE MASKED BOY: CHERRY BLOSSOM TIME.**

A green hill-path and gay group of children.

**176 THE CLOSING BLUE UMBRELLA. Rain Print.**

One of the very fine examples of Gototei Kunisada at his best. A girl (seen half length) rushes through the shower.

**Beautiful print** from a collection recently received from India.

**177 WARRIOR WITH FALLEN ENEMY.  
KNEELING GIRL IN ROSE COLOR.**

Near a green bank and bamboo fence.

**178 WITH PIPE AND BOOK.**

Seated lady in soft china blue silk.

**179 THE BIRD LOVER.**

Huge man in black and white thick robes in strong contrast to the dainty fluttering chidori and their lacquer cage.

**180 A WALK IN WINTER. A Lovely Print.**

Lady in robes of soft tones, her head wound with drapery.

**181 GIRLS AT LUNCH. Small Print. Full Margins.**

From the lovely series "Book of Poems."

**KACHORO KUNISADA: Called Toyokuni II: 1785-1864**

**182 GEISHA ON A BALCONY: NIGHT.**

Note the glass lantern with candle and hurricane shade. Lovely print from the Rockwell collection.

**183 GIRL IN NIGHT STORM.**

She shakes the snow from her large hat and carries a long lantern.

**184 POET IN A SNOW STORM. Fine Color.**

Four retainers, one of whom shelters him with an umbrella.

**185 MAN IN BRILLIANT ROBES.  
SAMURAI IN A FUR CAP.**

Night scene, shadows everywhere. (2)

**186 EVESDROPPING. Small Square Form.**

Two girls and a youth crouched round a lantern; beyond a lady peers through the curtains.

**187 THE FRIGHTENED PAIR.**

Lovely soft pinks and soberer hues.

**188 THE FLAME DEMON AND A COMPANION.**

He carries a pink peony.

**189 THE SUNKEN BELL. Oblong. Full Margins.**

Benten riding on a mythological Crab watches Otohime bring up the Sunken Bell with the skull and masque of Masakado.

**Very scarce. Fine condition.** This is the (now) famous "Bell of Miidera."

**KUNISUYU**

**190 A BRIGAND IN A RAGGED HAT.**

Large figure, half length. Black, grey and pale yellow. **Rare.**

**KUNIYASU: 1813-1832**

**191 COURTESAN WITH MAID. Wide Panel.**

Subdued colors; time stained.

**UTAGAWA KUNIYOSHI: 1813-1861**

**192 THE LOVELY GHOST MOTHER. Margins.**

She appears to her son on a windy night where blowing pink lotus, swaying green leaves, and flying petals form a lovely background.

**Rare subject in beautiful color and condition.**

**193 HEAD OF A GIRL: ORIGINAL DRAWING.**

Very striking, brush work in outline, except for the head. She leans on her elbows, hands raised and holding a bunch of iris; dark brown hair; the ribbon that binds it and the face delicately tinted.

**194 OKIKAZE IN THE NIGHT AND RAIN BY THE PINE OF TAKASAGO.**

Old and bent in big hat, and with lantern casting a yellow circle, the poet walks on the seashore, the rays of the rising moon whitening the long slanting lines of rain.

**Beautiful color** and fine registration, necessary for the light that touches the edges of the pine.

**195 WARRIOR ON A BOAT: NIGHT.**

Remarkable perspective.

**196 BAREFOOTED GIRL ON THE SEA SHORE.**

Blue short robes, and high blue waves. "Tama River Series."

**197 THE FLAME DANCER IN THE "NO."**

Square form, fine color, margins. Fine condition.

**198 GROUP OF FOUR MEN.**

Full size composition and color. Splendid.

**199 WARRIOR AND SNAKE. "Great Hero" Series.**

Very rich reds and blues. Fine condition.

From a collection recently received from India.

**200 THE TIGER ROBE.**

Samurai seated, wearing blue robe over which is a fine black and yellow Tiger pattern cloak.

From the collection from India.

**201 THE DEMON LORD OF OYEYAMA.**

Standing with two attendants on the terrace of his Palace; rich red robe to match the color of the mountain peak.

**202 THE STORM GHOST. (EMPEROR SUTOKU).**

Good example of the fiery imagination of Kuniyoshi. Lightning, storm clouds, fierce waves, ridden lightly by the blue-faced ghost.

**203 THE ROSY OCTOPUS.**

Man attacked by a great pink Octopus.

**Fine color and condition.**

**204 THE STORM. Woman and Child.**

They shelter under a great tree, as the slanting rain falls from a heavy cloud.

The lady is the 11th Century poetess Izumi Shikibu with her little daughter.

**205 LARGE HEAD OF A WARRIOR, RAM'S HORN MASQUE.**

High white fur collar. Very striking; note silhouette background almost unknown in this art.

**206 THE BLACK WARRIOR WITH A LANTERN.**

Magnificent composition in black and white.



**NAGAHIDE: Fl. 1785-1900**

**207 GIRL AS A DANCER. Panel.**

She plays a samisen, has a little monkey tucked in her sash and wears a white sun-hat. Some thinned places.

Kurth hails this artist as a "discovery" (see Utamaro page 87), and calls him a pupil of Choki.

**SHIGEMASA: 1759-1809**

**208 WARRIOR MOUNTED ON A BLACK HORSE.**

Square form, fine condition. **Scarce.**

**SHUNCHO: 1777-1799**

**209 THREE GIRLS ON THE BALCONY AT SHINOBAZU POND.**

One in black seated smoking; vista of woods and water. Slightly rubbed, but a beautiful example of Shuncho's rare broadsheets.

**SHUNKO: 1772-1800**

**210 RARE PANEL PRINT. The Musicians.**

Striking figure of fine line in a pastel robe tied with black and wearing a wide tilted hat; the smaller figure has a drum: seen against a dull green bank and bamboo fence.

**211 MAN IN BLACK. From the Bing Collection.**

Hashiraye or panel in good color.

**SHUNSEN: Worked About 1809**

**212 DEATH OF BUDDHA. Margins.**

Many priests and mourners in the crowd.

**SHUNSHO: 1764-1792**

**213 GIRL IN BLUE ADMIRING FLOWERS.  
MAN SEATED IN CONTEMPLATION.**

Small square form, two-color print.

**214 SCENE FROM THE CHUSHINGURA.**

The Harikari, or suicide with witnesses.

**SHUNSHO SCHOOL**

**215 PANEL PRINT OF ACTOR'S HEADS.**

24 in number men and some women in small square medallion portraits.

**SHUNTEI: 1796-1819**

**216 WARRIOR IN ARMOR ON A BOAT.**

Drawing a long bow. **Stage and Audience.** (Tall actress in black), time-worn. (2)

**SHUNYEI: 1762-1782**

**217 THE GREAT WRESTLER.**

Wearing a fringed skirt with black yoke.



SHUNYEI—Continued

**218 SAMURAI WITH DRUM. Hashiraye (panel).**

Very fine color, grey and pale rose; seen at a grey stone wall.  
**Seldom seen in such good condition.**

**SOSAN: Contemporary Artist**

**219 FALCON ON A PINE BOUGH.**

Panel, fine color and condition.

**220 THE FOXES WEDDING.**

The procession in black, white and fading into silhouettes on a grey ground.

**SUKENOBU: 1671—1751**

**221 GIRLS BOUNCING A BALL:**

**GIRLS READING AND WRITING: Black and white.**

By the pupil of Moronobu who made the first color block prints.

**222 HAND-COLORED PRINT BY SUKENOBU: Girl.**

**A CONSULTATION: Two men and a lady, by Shunsho.**

Square form (poor condition). (2)

**TOYOHIRO: 1790—1826**

**223 COURT LADY ADMIRING A WATERFALL.**

**SEATED FIGURE OF A SAGE.**

Square form, soft color. (2)

**TOYOKUNI I. 1688—1715**

**224 SNOW LANDSCAPE, WITH STOOPING GIRL.**

Lovely snow print. She carries an umbrella, wears blue, and stoops to fix a sandal.

**225 LARGE HEAD: MASKED DANCER.**

Powerful lines and fine color.

**226 WARRIOR WITH A LADY.**

**SAMURAI WITH A LADY.**

Early examples, but a few holes and thinned in places. (2)

**227 MAN WITH PACKAGE IN A STORM OF WIND.**

The blue pine, and his light blue robes blown by the wind.

**228 YOUTH ARRIVING TO VISIT: Genji Series.**

**CONJURER AT A FISHSTALL.**

Making the fish disappear. Square. (2)

**229 THE GO BAN BOARD. Square form.**

Girls playing Go-ban, Youth coming in to visit. Tosa School influence.

**230 BENTEN AND FUKUROKUJIN.**

She is stooping with him over the bowl, washing his head.

**231 MAN WITH A YELLOW SIGNBOARD.**

Wearing striped brown and green.

UTAMARO: 1800—1835

232 SQUIRREL AND GRAPEVINE.

FLOWER ARRANGEMENT. MONOCHROME.

Jar as an old stump, with blossoming spray; a tray of flowers near. (2)

233 THE SLEEPING BABY.

His head on his mother's knee; the second woman crouching, writing on the Shoji.

234 A COURTESAN, SEATED: Gauffered robe.

Her clasped hands on her knee over the flowing line of the "Utamaro blue" sash, crested in black medallions. The soft, rich black of her piled hair, with the long (faded) pins, complete this harmony of both line and color.

235 BOOK PRINT IN BLACK AND WHITE.

Yoshiwara Girls; one listening to the confidences of her friend and a youth.

236 GIRLS GATHERING CHRYSANTHEMUMS.

Two girls seen at half length, one with shears, approach the flowers massed to right. In the rich, soft colors often used by Utamaro.

237 DAIKOKU WITH A PUPPET AS A NO DANCER.

He has given her a fishing pole with a little carp, and holds her high in the air. Her pink robes are gauffered, and her obi printed in bronze gold. Very rare.

REKISENTEI YEIRI: 1780—1810

238 PEASANT WOMAN WITH SALT BUCKET.

A fine broadsheet. She wears faded purple, lifting one hand to the Yamabuki bush at her right; and followed by a child. Soft, misty distance, with village and hills. A lovely idea.

Very rare.

From the Collection from India.

YEISEN: 1809—1848

239 GIRL IN TRAILING BLUE BY A BLACK LANTERN.

Black sash over pink, and barefooted.

240 THE MESSENGER GIRL WITH LETTER.

Leaving an inn. Note the shadows on the shoji.

241 A HOT DAY IN SUMMER.

Girl in a loose blue flowered robe seated on a green bamboo bench.

242 GEISHA IN A VARIEGATED ROBE.

Effect of tapestry.

243 GIRLS' PROCESSION ON THE BRIDGE.

Crowded river below.

244 THE FLOWERED GREEN ROBE.

A girl in blue green tied with black.

245 YOUNG GIRL IN DULL BLUE ROBE.

Butterfly obi in black and pastel.

YEISEN—Continued

**246 GIRL IN BLUE:** Untied striped blue sash.

**247 CHIDORI, LADY SLIPPERS & BLUEBELLS.  
TWO WOMEN WITH PINK TRANSPARENCIES.**

Cherry-blossom time. Small prints. (2)

**YEISHI: 1782—1828**

**248 TWO COURTESANS SUMMER COOLING ON THE SUMIDA.**

With a small boy attendant. Small, square form, bad condition.

**YEISHO: 1789—1800**

**249 THE LOVE LETTER: LARGE HEAD.**

A lovely girl, with brush in her mouth, head turned to left, looking at a letter.

**YEIZAN: 1800—1829**

**250 COURTESAN ON PARADE. WITH A KAMURO.**

Her robe faded, but the blue fan pattern of her large obi in fine color, over the black lining.

**YOSHIHARU: Worked Before 1800**

**251 MOONLIGHT PROCESSION AT YUI.**

Dark hill, with Rising moon on Fuji and the deep blue bay.





